

# CAT RAPES DOG



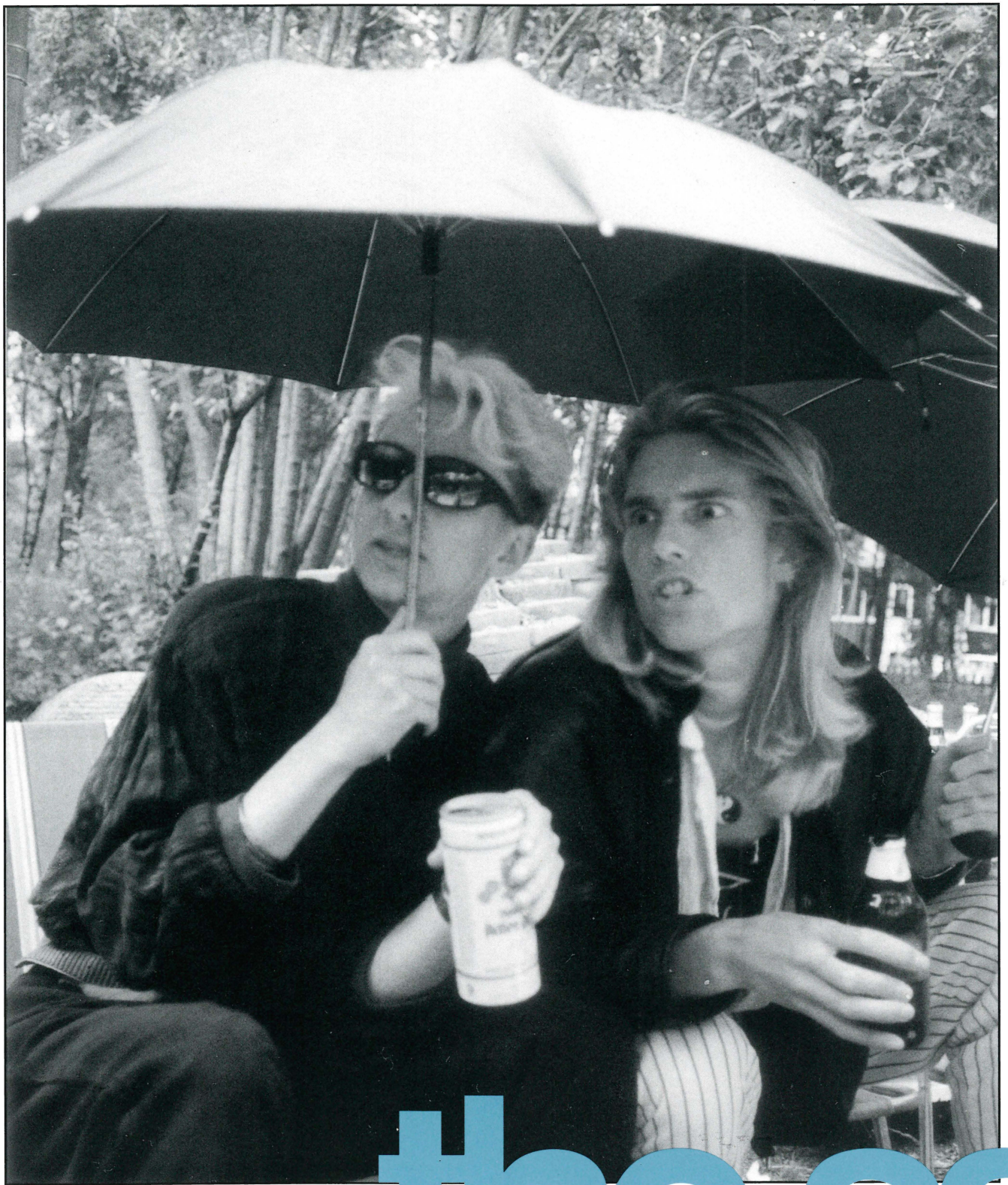
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**"This is the very first  
picture of Cat Rapes  
Dog. It was raining cats  
and dogs (!), but the  
beer had to be drunken  
outdoors." - Joel**

the sa



"Schhh!" - a young man makes a sign to a newly arrived factory boss by putting a finger in front of his mouth. In a split second he's back to what he was doing; smashing the hell out of sheetmetal and scaffoldings with a ten feet iron pole. By his side is another young man, busy doing the same. On the floor stand two rock-blasters. One is set in play mode and at maximum volume, pumping out Foetus' debut single. The other is set in recording mode. It's a late July evening in the sawmill of Vislanda, and Cat Rapes Dog are having their very first jam session

"He was absolutely furious at first, but after a while he started to realise what was going on and just laughed", recalls CRD singer Joel Rydström seven years later.

Joel was working in the factory during that summer and thought it would be a great idea to bring his mate Magnus Fransson over for some nightly industrial audio assault. Doing it daytime was of course out of the question (Joel was certain that the boss would never have allowed any of it, if he had asked), but after being caught in the act and recognised as creative youths, he and Magnus could safely return for a great many summer nights of metal bashing fun.

Vislanda is a small community in the forested province of Småland in southern Sweden - not exactly the kind of place you would expect to raise hardcore satiric car-crash-electro-outfits like Cat Rapes Dog. But destiny often chooses its own unexpected ways. In this case it started on four wheels. Joel, 18, and Magnus, 17, went by the same bus to high school every day, and soon discovered a similarity in musical taste. They were both into punk - preferably Swedish bands like Ebba Grön and Asta Kask, who sang in Swedish and were not known outside the country. Joel also listened a lot to American Southern States-rock'n'roll, and had a growing interest in (but no records with) electronic and industrial music. Magnus, on the other hand, already had records with bands like Cabaret Voltaire, Test Department, SPK and Einstürzende Neubauten in his collection. So, consequently, they started borrowing records from each other, recorded mixed tapes and went out to discos and concerts together.

## THE EARLY RECORDINGS

Their former musical activities were limited to fiddling around and bleeping with an Oric 1 computer (Magnus) and a home-built electronic metronome (Joel). In fact, the metronome, which had been modified for some very basic rhythm programming, later replaced Foetus as rhythm beater at the sawmill sessions. Some of these compositions can be heard on the cassettes "*Loveline*" (1985) and "*Nekronomicon*" (1987); two noisy out-of-time monstrosities that today's CRD are not very proud of at all. Later, when the recordings for the third cassette, "*Property Produces Bodily Injury*", began, the equipment also included a Roland TR505-drum machine - referred to by Joel and Magnus as "Syster Dyster" ("Sister Gloom") - and a cheap Casio-sampler. The other sounds came from rented synthesizers, tape recordings and from some instruments played by a musical friend. This was also the first time Joel's rough voice was included in the music, the main reason being that Cat Rapes Dog had been to a Skinny Puppy gig and heard

singer Nivek Ogres oral noisemaking. "He definitely couldn't sing, but it sounded cool anyway," says Joel. "So I thought that if he could do it, so could I!".

At this time, i.e. late 1987, the music was also getting a lot more structured and melodic - "we started to believe that our songs were so good that perhaps even somebody else could actually listen to them". As a result of this increase in self-confidence "*Property Produces Bodily Injury*" was sent to Front Music Production, the first independent label in Sweden to advertise for hardcore electronic bands. Which ended up in a cassette release with printed covers, in a limited edition of 350 copies. Out of the 12 tracks on the cassette there are especially two that everybody seems to remember: "*Cowshit*" and "*Your Ass*". While "*Cowshit*" is a fast, melodic, crazier-than-the-craziest cowboy stomper, "*Your Ass*" is a slow, moody tune with a brilliant melody and some pretty repulsive text lines.

"There were bands, Swans for instance, that had very disgusting, very nauseating, raw and perverse lyrics", reflects Joel. "Or at least it sounded nauseating to us... So we thought: 'cool, we'll have to do something even worse!'".

Magnus continues: "And the melody in "*Your Ass*" was so damn cute that we simply had to make the lyrics really hard, to avoid being wimpy".

## SCHIZOPHRENIA

Joel and Magnus travelled around the country selling their cassettes at gigs by different hardcore electro-bands. And were surprised to sell as many as they actually did: about ten on each occasion. Except at Sweden's major rock festival in Hultsfred, where they reached the astronomical quantity of thirty sold copies (phew...). Probably it wasn't with money earned from selling cassettes that CRD extended their machinery with a couple of decent synthesizers, but anyway they did. And one of them - an ESQ 1 - included an important musical device they had wanted for a long time: a sequencer. The first song using the new instruments was brought to life at Magnus's apartment. Magnus, Joel and a friend had been drinking beer and watching a porno film, and was inspired like never before.

"We went out to the room with the synths, and half an hour later '*Schizophrenia*' was finished", says Joel with a grin. "It didn't take bloody longer than that!"

"We knew that it was going to be extremely fast," adds Magnus, "So we just strummed the keys like this (knocks on the table at about 160 bpm) and quantized. Great! And then we stole the lyrics from some record sleeves..."

"*Schizophrenia*" almost simultaneously appeared on two different records in late 1988: on the Swiss/Swedish techno-compilation "*Trans Europa*" and on CRD's own vinyl debut - the EP "*Columna Vertebralis*". The track was - as most of CRD's releases - recorded at Studio Holken, a small studio situated in the middle of nowhere (i.e. the deep forests of Småland). Magnus and Joel both speak warmly about its nearness to nature.

"You can't go out, walk a few hundred feet and buy a beer," says



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"oh, you're so  
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**Cat  
Rapes  
Dog  
looking  
very  
calm  
and  
decent  
in  
late  
1988.**



**Studio Holken  
guru b. leonard p.  
playing riot violin  
on "Motorhead".**

**flo**



Joel and continues with a smile, "But on the other hand you can go just outside the door and have a pee in the grass, without anybody complaining about it. Which is absolutely terrific."

Some time after "*Schizophrenia*" was released, Magnus finished his college studies and had a period with nothing else to do than to writing songs. Most of the songs for the forthcoming album were written during this period. There was also a growing demand for Cat Rapes Dog playing live, something they hadn't been thinking about at all.

"We thought: 'how the hell do you do when you play live?', " laughs Joel, "We had no idea at all. At first we tried a little at home, but we never got any live feeling. So we went down to this small place with a simple PA-equipment where they used to have bands playing, and plugged in our instruments and a mic. Then we freaked out like hell. We played a fifteen minute version of "*Holocaust*" (later to be included on the debut album) and thought that we were absolutely marvellous."

The first time in front of an audience was on their own ground in Ljungby in March 1989 together with some heavy metal bands. The most important discovery of that gig was that "it wasn't enough with one beer before going on stage". Joel was so nervous that he didn't move an inch on stage, and most of the audience thought it was a good opportunity when CRD was playing to take a pause and get some fresh air. But some of them liked it, and it was a perfect way of rehearsing before the first important CRD gig in Malmö a week later.

On the early stage performances, TV monitors showing clips from various action movies were used. And in order to achieve a raw and dirty look Magnus and Joel greased their faces with flour and blood. Not fake blood, though - that wouldn't have been very cool, they thought. So Magnus stole plastic bags with tested blood from the hospital he was working at during the summer and used that. Joel, however, didn't really feel like pouring someone else's fluid over his face. But the problem was easily solved: Magnus brought a cannula to the gigs and took the blood directly from Joel instead.

Joel tells a great story from one of the gigs: "We were playing at a festival in Jönköping. A few minutes before we were going on stage we went to the toilet to take some blood. It was absolutely crowded. On one of the toilets sat a girl. She was crying like hell, and the people around her shouted at us: 'she's trying to kill herself!, she's trying to kill herself!, go away!'. But we just said: 'no, we have to be here, just a second". Then we unpacked the cannula and Magnus pricked me in the arm and emptied. And the girl who was supposed to commit suicide started screaming: 'oh, you're so fucking disgusting, I can't stand blood!'. Then she got up and ran out. So much for that suicide..."

### THE DUO BECOMES A TRIO

It was at one of those gigs during the summer of 1989 that Annelie Bertilsson came into the picture. CRD were playing at a festival in Växjö together with loads of other young Swedish hardcore electro bands. And did their worst performance ever. The sequencer freaked out and constantly changed the BPM within the songs, and everything sounded awful. When Annelie started talking to Magnus and Joel, however, she had no idea that they were in a band.

"I didn't really listen to their kind of music," she says. "I was more into a;GRUMH, Nitzer Ebb, Front 242 and Skinny Puppy. More... well, bigger bands."

"Oh, you mean better bands!", corrects Magnus.

Annelie: "Yeah, that was what I was going to say, but I didn't know if I dared to!"

She continues to tell the story of how she got involved with the two guys sitting by her side: "We met again at the Hultsfred festival later that summer. I had arranged a meeting with some friends. I was going to sleep in their tent, but they never showed up. So I went back to Joel and Magnus. And then it was night and I had to sleep somewhere. So I slept in their tent. I thought it was so embarrassing... But, anyway, after that we kept in touch."

As Annelie was studying music at college, it was her Joel and Magnus rang when they wanted to do a cover of Black Sabbath's "*Iron Man*" and couldn't pick out the chords themselves. After that she has become more and more involved and is now, of course, seen as a real member of the band.

### MAXIMUM OVERDRIVE

In the autumn CRD's debut album "*Maximum Overdrive*" was released; on Front Music Production for Scandinavia, and via a licence to Belgian KK Records for the rest of the world. The reactions in the press - mainly in Germany, where CRD have always had their major market - were very positive, although the sound quality of the record is not the best. The most popular of the tracks was undoubtedly "*Motorhead*", which was originally intended to sound like "*Fine Time*" by New Order, but ended up as a surprisingly catchy high-speed pop tune with perfect CRD lyrics. "Pumped full of drugs", our "highway hero" is "doing two-five-zero" on "the wrong side of the road", and ends up in a crash after mixing it all up and having his "hands on the road" and his "eyes on the wheel" instead of the opposite. A classic car crash.

### FUNDAMENTAL

As a result of the album release, Cat Rapes Dog were offered a one off gig in Rotterdam, Netherlands. The gig was a flop - "we had been driving all night and drinking beer all day" - but the visit wasn't wasted. During the time spent in Rotterdam a new twelve inch, "*Fundamental*", was recorded in a studio used by, among others, Dutch electropop band Force Dimension. Three weeks later, in late December 1989, they left Sweden for a German mini-tour, which luckily turned out a lot better than the Rotterdam gig.

"The first gig in Freiburg was great," says Joel. "We had no idea that '*Life In Misery*' from the '*Schizophrenia*' twelve inch had been an underground hit there. During the first song we played people were just standing still and watching, but luckily we had '*Life In Misery*' as second. And people went totally crazy - they danced in rings in front of the stage. After that everything calmed down, but we didn't care; we just thought that 'wow, this is great!'"

After Freiburg, Joel, Magnus, Annelie - who was running the lights



# american *dreams*



One of the shots that didn't make it to the cover of "God, Guns & Gasoline".



during the tour - and a record company representative went to Switzerland. They were going to attend the Swiss/German techno magazine New Life's New Years party (where, among others, Pankow played). After a few days' vacation, they went back through Germany and did two gigs on the way home: in Bochum and Frankfurt.

## GOD, GUNS & GASOLINE

With *"Fundamental"*, Cat Rapes Dog's music was getting more electronic, but also more rock'n'roll, than before. Joel and Magnus were influenced by British acid and technohouse acts like Baby Ford and The Shamen, as well as noisy rockbands like Jesus & Mary Chain and Swedish Sator. On the following album, *"God, Guns & Gasoline"*, they also gave vent to their old punk-attitudes with the track *"Allt Jag Har"* ("All I've Got"). The Swedish lyrics were written by Magnus back in 1987, and expresses the usual punk dissatisfaction with the norms of society. The first lines, translated into English, go as follows: "If you're stupid like hell and know nothing at all, your only chance is to become a professional soldier, your uniform is green and your gun feels so nice, you have to kill and have a man for a wife".

The opening track on *"God, Guns & Gasoline"* - *"American Dream"* - is the catchiest song on the album, and probably the favourite of most listeners. Magnus explains how it came about: "It was the last song we wrote for the album. We were supposed to have ten songs, but we only had nine. So we thought: 'let's get something together fast'. And then we programmed a bass line and a rhythm, and it turned out really well. Then we wrote half the lyrics each, inspired by Stanley Kubrick's Vietnam film 'Full Metal Jacket'. It was some guy at Joel's job who came up with that slogan: 'this is my rifle, this is my gun, this is my life, and this is for fun'. Most of the lyrics on 'God, Guns & Gasoline' try to paint some kind of picture of the typical, restricted American, as seen from a restricted Swedish point of view. You know: cars, rock'n'roll, sex, booze, religion, racism..."

The song that most successfully combines all these American clichés is the title track - a provocative story full of blasphemy, drug abuse, sexism and racism. Worth mentioning about the album is also *"Madman"*, which can be found in its original version on the *"Property Produces Bodily Injury"*-cassette; that Annelie for the first time acts as backing soprano on a couple of the songs; and, not the least, the mega cool nail car on the lyric sheet.

"I found it in one of my old film magazines," explains Magnus. "It's from a film called *'The Cars That Ate Paris'* by Peter Weir - the guy who did *'Dead Poets' Society'*. I don't remember perfectly, but I think it's about a small village in Australia called Paris. When outsiders drove through they always crashed, and then the people in the village would experiment with the minds of the injured. And at night, the youths of Paris drove around in those strange cars; they almost looked like animals."

"The nail car also symbolises our music," adds Joel philosophically. "It's really cool to look at, but nobody dares to go near it!"

As Annelie sang in some of the songs on the album it was obvious that she should do it on stage as well. However, it didn't look very good

if she just came up on stage during a couple of songs, and then left. Something else had to be done, and they found that the best solution was for her to play the bass live. She wasn't supposed to replace the unplayable synthetic bass lines on the tracks, but just add some extra. In November 1990, Annelie played the bass live at BID in Germany (Berlin Independent Days, a five day fair for alternative music). She had rented it twelve days earlier. Before that she had never played bass in her life.

"She had an entire 'bass wall' of amplifiers, effects and speakers," says Joel, "And a special guy who was there just to fix the bass sound. He asked her how she wanted it, but she had no idea. So she said: 'ehhh... do it as usual', and he said: 'no, what do you mean, we can do it like this or like that or like...'."

Annelie breaks in with a sobbing voice: "I didn't know anything at all. And I played so badly!"

## THE SECOND GERMANY TOUR

Only a week after the not-so-successful BID gig they went back to Germany for an eight date tour with Inside Treatment - another groovy Swedish electro outfit. This time the audience were familiar with the records and the overall reactions were very positive, especially in Freiburg and Bochum. The show included a portable industrial laser ("borrowed" from Joel's job) and an American flag, both used during the performance of *"American Dream"*. No blood or flour, though.

During the tour, at least two important discoveries were made:

"We discovered that there were 'Ero-Centres' in every German town," says Joel, "Which was quite a surprise..."

Magnus: "We also discovered that it is impossible to drink a lot of beer every night when you're out on tour. On the last gig, in Frankfurt, we drank about half a beer each, and after that we were so tired that we could hardly stay awake. The gig was one of the worst on the tour."

## ACROSS THE ATLANTIC

*"God, Guns & Gasoline"* was the first record that was being released in America, and the reviews from 'over there' were as good as those in German independent magazines. A nice piece of trivia about the American release is the cassette version of the album. The cover has been taken directly from the vinyl/CD-version and compressed horizontally to fit the size of a cassette cover. Which resulted in Magnus and Joel looking extremely long and thin. Cheap, but not very successful. The second album also meant a great deal of media publicity. A college radio station in San Francisco, with a potential of eight million listeners, did a one hour special on Cat Rapes Dog, based on a telephone interview with Magnus. The woman from the radio station, called Sandy, was later sampled and used in the song *'Unreal Reality'* on the *'Banzai Beats'* mini album (saying: 'cat rapes dog, cat rapes dog...'). About the same time Joel did an interview for the Swedish radio show *"Inferno"*, which didn't turn out very well...

Magnus grins while Joel tries to defend himself: "That evil reporter asked such tricky questions. He twisted everything... No, that wasn't



**Annelie fighting the  
bass on the (almost)  
never ending version  
of "Superluminal".  
The picture is taken  
during the live  
performance in  
Stockholm where  
also the video for the  
song was shot.**



a helpin



very funny."

A considerable part of the publicity was due to the video for the title track of the album. The video was filmed in Saint Niklas, Belgium, in connection with a small KK-Records festival where Cat Rapes Dog, Insekt and Vomito Negro were playing. The result was quite poor, but despite that, it was shown at least three times on MTV's '120 Minutes'.

"I don't think many people were affected by seeing it," says Joel. "It was the fact that we actually had a video that was being shown on MTV that people found impressive."

Magnus: "We never liked the video at all. And if the record company really put as much money in it as they said they did, it's really a flop."

Joel: "But, on the other hand, we couldn't make a video by ourselves, so we were happy that somebody wanted to do it."

## BANZAI BEATS

During the songwriting for *"God, Guns & Gasoline"*, Magnus and Joel came up with a couple of more danceable tracks, which didn't really fit in. They put them aside, but thought they were too good to just throw away. So they decided to write some more in the same style, and release them as a mini-album. In the end, *"Banzai Beats"*, as the record was entitled, didn't turn out to be as danceable as originally intended, but it was definitely more so than the previous albums. Closest to the dancefloor is *"Unreal Reality"* with its melodic house-like groove, a lot of hip samples (including the earlier mentioned "cat rapes dog, cat rapes dog") and, of course, Annelie's rap. The opening track, *"Samaritan"*, contains the most thought-provoking CRD-lyrics to date: "I saw you lying there in the gutter, A stinking drunk full of dirt and diseases, I looked into your empty eyes, As long as there is hope, there is life, So let me give you a helping hand, To put an end to your misery, I will help you any way I can, A good samaritan - that I am."

"That's something I have been thinking about," says Magnus. "When you sit, for instance, on a train, and a boozier comes and starts to mess around, you think that: 'fuck, he ought to have a bullet through the head!'."

"So that you get rid of him," adds Joel. "But at the same time you feel sorry for him."

Magnus: "Yeah, if someone asks you what you feel about the dropouts of society, you answer that of course you feel sorry for them. It's so fucking ambiguous!"

Joel: "I sing: 'So let me give you a helping hand'. That can be interpreted as someone is giving him a hand and helps him up. But it can also be like this (forms a gun with his hand) - 'Put an end to your misery'. Either you help him up, or you put a bullet in his head."

In the spring of 1991, a few weeks after the release of *"Banzai Beats"*, CRD did their most successful gig so far at the "Festival of Darkness" in Hannover, Germany. Together with Canadian cyberpunks Front Line Assembly, Berlin electro-dance youths And One, German cult technorocker Tommi Stumpf and British soft electro-pops Faction, they entertained an exhilarated audience of two and a half thousand electro-freaks. In August the same year they played at the earlier mentioned rockfestival in Hultsfred, and succeeded not only to make the audience

dance like crazy but also to be chosen "best band name of the festival". About the same time they also provided some electro-grinding to a smaller festival in Emmaboda. Unfortunately the latter gig wasn't very appreciated, as most of the people present were straight guitar-pop/rockers.

## SUPERLUMINAL

On the following single, the long and highly danceable *"Superluminal"*, Annelie for the first time sings the lead (if you don't count the rap on *"Unreal Reality"*). The title was taken from a novel by the famous science fiction writer Isaac Asimov, and the lyrics aren't really about anything; "just some nice words and sentences put together". A mostly-live video for the song was recorded at CRD's first gig in Stockholm, and the result was undoubtedly better than the previous one. Wedged in between the flashy live-action are short clips with crashing cars, speaking fish and some text messages. The major problem concerning the video is the length. It lasts for about eight and a half minutes, which practically disqualifies it from being shown in full. At the live performances just before the release of *"Superluminal"*, the song was played in its full length. On some occasions it even opened the show, that at a time when nobody had had a chance to listen to it. Which, naturally, wasn't a very successful move.

"I nagged like hell that we at least shouldn't start the show with it," complains Annelie, "But they simply didn't listen. As usual..."

"You've had it your way once," says Magnus in his and Joel's defence. "We removed the horse neigh in the end of one song."

Annelie: "Yeah, but that was today. And it was the first time!"

When *"Superluminal"* was released it was said that the following months should be used exclusively to write and record new material, and not for playing live. But what happened was that they played live more than ever before.

"Suddenly it was so much more fun playing live than before," says Joel. "The audience were with us in an entirely different way. We also felt that it started giving something economically. It feels better to come home to the family with some money, rather than use up the housekeeping money on tour. You know, it's like: 'Sorry kids, no nappies this month either...'"

## CATS AND DOGS KEPT APART

None of the three CRDs live in the same town. Joel lives just a few miles from the good old sawmill, Magnus lives in Gothenburg and Annelie in Växjö. Joel is - to many people's surprise - married and has two kids: a four-year-old boy and a two-year-old girl. Magnus is studying chemistry at Chalmers University, and Annelie is still studying music.

Annelie has also been seen as a dancer on the Swedish TV-show "Kosmopol", a youth programme that was broadcasted three days a week during half a year. In one of the first shows she wore a black CRD T-shirt with the nail car on it, and just a few minutes after the show people started calling the record company and asking for "that T-shirt that girl in Kosmopol wears".



# the rape

**Joel posing as a newborn guitarriorist, Magnus dressed up for an**



**important meeting and Annelie left for some serious business in the studio**

# continues



"We really tried to force her to wear it each time, but she simply refused!," complains Joel.

Somehow we enter the subject of mail. Apart from the fan mail, Cat Rapes Dog receive a lot of letters from fanzines and small radio stations around the world, who want them to answer questions - either on paper or on a cassette.

"I have received some cool stuff," says Joel. "I got one letter from an Italian transexual-magazine; I think it was called 'Trance Magazine'. But the guy (guy?) had written the letter in Italian, so I didn't understand a word, except for some "transexua" here and there. So I wrote back and asked him what he wanted - in Swedish..."

Joel and Magnus' all time favourite favourite is a weird American surrealist/anarchist magazine called "Sasquatch", that publishes texts with an absurd, violent, Monthly Pyton-like humour.

"The guy who runs it is really into our lyrics," says Magnus. "Our's and Pankow's, for some reason. He calls them 'neo-nihilism'. First he sent us one letter with questions, which we answered pretty honestly and seriously. Then he sent another letter with more freaked-out questions, and we made up the most stupid and cocky answers we could. For instance, one of the questions were: 'Which Neil do you like best?', and then it was Neil Young, Neil Sedaka and some other Neil that I have forgotten. We answered that we didn't like any of those, but that we are really into Nine Inch Neils."

Joel: "Another question was: 'What do you think about Boris Jeltsin?'. We wrote that we didn't like her first records, but that the third was really OK. Then he asked what we thought about nuclears, and we wrote that 'the nuclears are okey, as long as they don't shit in my garden', as if they were some kind of football team or something. Later down the list the question was repeated: 'no, but seriously, what do you really think about nuclears?'. So we told him the hard truth: 'A man is no man, unless he can take some radiation...'."

## GRINDING GUITARS

When asked about favourite bands, Annelie groans, Joel wants to mention the dane Claus Larsen - the man behind Leather Strip and Klute - and Magnus talks lyrically about "*Beers, Steers & Queers*" as one of the coolest songs ever written. Finally they agree on one favourite: Swedish Onkel Konkel - an extremely sick and depraved band with the most awful sense of humour. After seeing Swedish death metal terrorists Entombed live, Joel and Magnus has also become more and more affected to grinding guitars.

"Bloody hell!," says Magnus enthusiastically. "What a steam-roller on stage! I was completely run over. It was like a wall; incredibly heavy. What I have always minded about heavy metal is that awful castrato singing. In death metal it sounds almost like Joel, only more pitched down. You also notice that in many aspects hard electro and metal are getting a lot closer. I think Ministry is the perfect crossover."

So now Annelie owns not only a bass, but also a guitar.

"They have decided that I'm going to play the guitar," she complains. "I have no power at all!"

"Actually, we did ask you if you wanted to," objects Magnus.

"Yeah," grins Joel. "Do you want to play the guitar, or do you want to leave the band?"

But the reason for having a guitar in the band is not only the sound it makes; it also looks very good on stage. Joel goes on about all the things they would like to do live, and claims that the CRD dream stage looks like Terry Gilliam's brilliant science fiction/black humour-film "*Brazil*". Or like the stage in the end of KLF's "*Last Train To Trancentral*"-video.

## NEW MATERIAL

Although a lot of time after the release of "*Superluminal*" has been used for playing live, Cat Rapes Dog has also been doing some writing and recording. Among the new songs that have been recorded is a cover version of New Order's "*Everything's Gone Green*".

"It's probably our favourite song ever," says Magnus. "We thought it was a shame that noone had done a cover of it."

"It's one of those true milestones," continues Joel. "I don't think that there's any other song that we've been getting drunk to as many times as to that one."

According to Joel, the cover version is brilliant, but the record company didn't think it was good enough to be released as a single. When speaking about the other new songs, Magnus and Joel declare that they're heavier, more "American" and more "mature" than their previous material. Guitars have been used, and a lot of time has been spent writing witty lyrics. CRD are also planning to do a cover of a song called "*Guld och döda skogar*" ("Gold and dead forests", derived from the saying "Gold and green forests") by a no more existing Swedish rockband called Imperiet.

While talking about lyrics, Magnus tells a story about one of the new songs - "*Country Gods*": "I have some friends who are going to the States to work for a year. So we were at the travel agency, and I was looking through some brochures. In one of them there was a picture from a town in Texas. It was one of those signs that wish you welcome when you come driving into a town. It said: 'Welcome. This is God's country, please don't drive through it like hell!'. It's so typically Texas-like. There's none of that: 'no, we can't write 'hell', can we? blah, blah...'. They just do it. Then I removed the 'don't' for the lyrics of our song."

The next CRD-album is scheduled for release in October 1992, and goes by a title that is as typically Cat Rapes Dog-ian as it could possibly be. It brings together their cultural origin with the sex-aspect of the bandname, and explodes in a highly depraved sense of humour. Actually, further words become unnecessary.

"*Moosehair Underwear*".

Cat Rapes Dog in a nutshell.





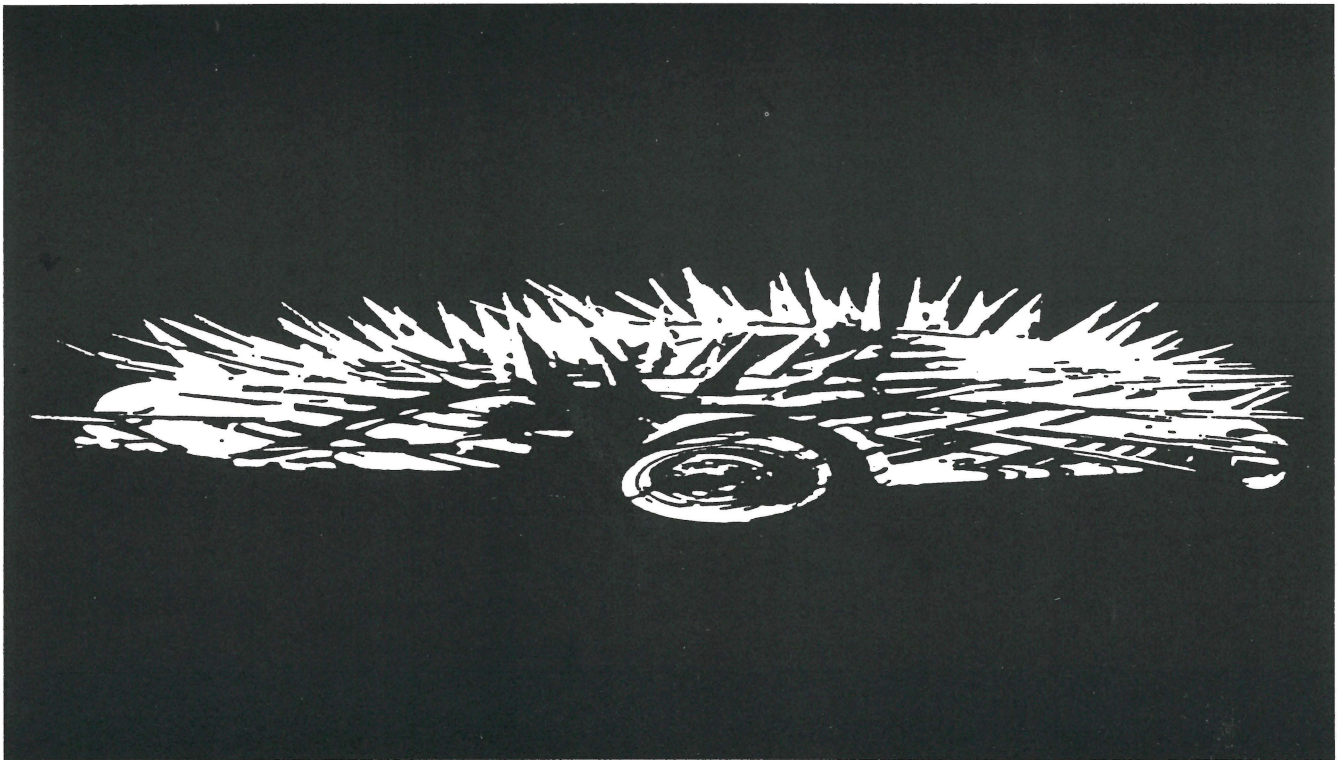
**Magnus and Joel screaming something on stage...**



**..and celebrating the first day of 1990 by a lake in Switzerland.**



**C A T R A P E S D O G F A N C L U B**  
**H I G H S P E E D S O C I E T Y**  
**B O X 2 8 5, S - 7 7 1 2 6 L U D V I K A, S W E D E N**



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**SEK 50/DEM 15 - PLEASE PAY AS FOLLOWS:**

**1) SWEDISH POSTAL GIRO ACCOUNT N.O 633 41 19 - 2. OR 2) CASH IN REGISTERED LETTER.**

**NO EURO CHEQUES ACCEPTED!**



# LIVEOGRAPHY

- 890304 Ljungby, Hammarsbacke
- 890311 Malmö, Stadt Hamburg
- 890520 Jönköping, Kulturhuset
- 890602 Göteborg, Valvet
- 890715 Växjö, IOGT-NTO
- 891208 Rotterdam, Lantaren
- 891230 Freiburg, Cräsh
- 900103 Bochum, Zwischenfall
- 900104 Frankfurt, Negativ
- 900506 Göteborg, Valvet
- 900901 Göteborg, Valvet
- 901005 Saint Niklaas, Cadillac
- 901025 Berlin, Metropol
- 901110 Karlshamn, Musikforum
- 901115 Kiel, Subway
- 901117 Freiburg, Cräsh
- 901119 Bochum, Zwischenfall
- 901120 Hannover, Bad
- 901121 Hamburg, Kir
- 901122 Osnabrück, Hyde Park
- 901123 Frankfurt, Techno Club
- 901222 Lund, Cyber Club
- 910105 Sala, Folkets Park
- 910406 Göteborg, Valvet
- 910412 Hannover, Festival Of Darkness
- 910608 Emmaboda, Rassebygd Festival
- 910809 Hultsfred, Hultsfredsfestivalen
- 911129 Stockholm, Kolingsborg
- 911130 Köping, Smedjan
- 911214 Helsingborg, Röda Kvarn
- 920328 Göteborg, Chalmers
- 920424 Malmö, Stadt Hamburg
- 920425 Hässleholm, Perrong 23
- 920508 Kalmar, IOGT-NTO
- 920606 Dresden, Eiskeller
- 920619 Leipzig, Eiskeller
- 920621 Berlin, Jojo Klub
- 920623 Lüdenscheid, City Center
- 920624 Hildesheim, Vier Linden
- 920625 Hamburg, Markthalle
- 920626 Bonn, Biskuithalle



# DISCOGRAPHY

<b>Loveline</b>	MC	1985	RAP001	Extremely limited edition
<b>Necronomikon</b>	MC	1987	RAP002	Very limited edition
<b>Property Produces Bodily Injury</b>	MC	1988	FMP004	Limited edition 350 copies
<b>Columna Vertebralis</b>	EP	1989	FMP007	Schizophrenia/Hell Is Real/Under God's Sky/Life In Misery
<b>Maximum Overdrive</b>	LP/CD	1989	FMP010/KK031	CD-version includes "Columna Vertebralis"
<b>Fundamental</b>	12"/CDM	1990	FMP013/KK045	Fundamental/Motordead/Ironman
<b>Mad Man/True Love</b>	7"	1990	NEW LIFE	Free with the NEW LIFE magazine
<b>God, Guns &amp; Gasoline</b>	LP/CD/MC	1990	FMP014/KK034	
<b>American Dream/Heavenly</b>	7"	1990	FMP019	Limited edition 500 copies
<b>Banzai Beats</b>	MLP/MCD	1991	FMP015/KK064	
<b>Superluminal</b>	12"/CDM	1991	FMP020/KK073	Superluminal/One Way No Return

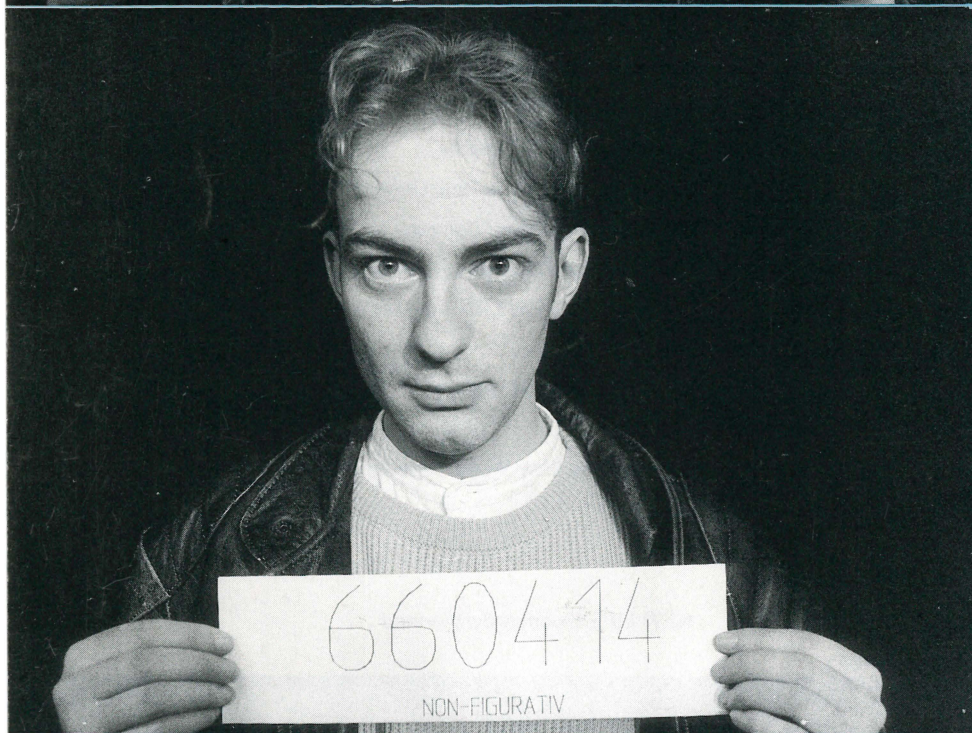
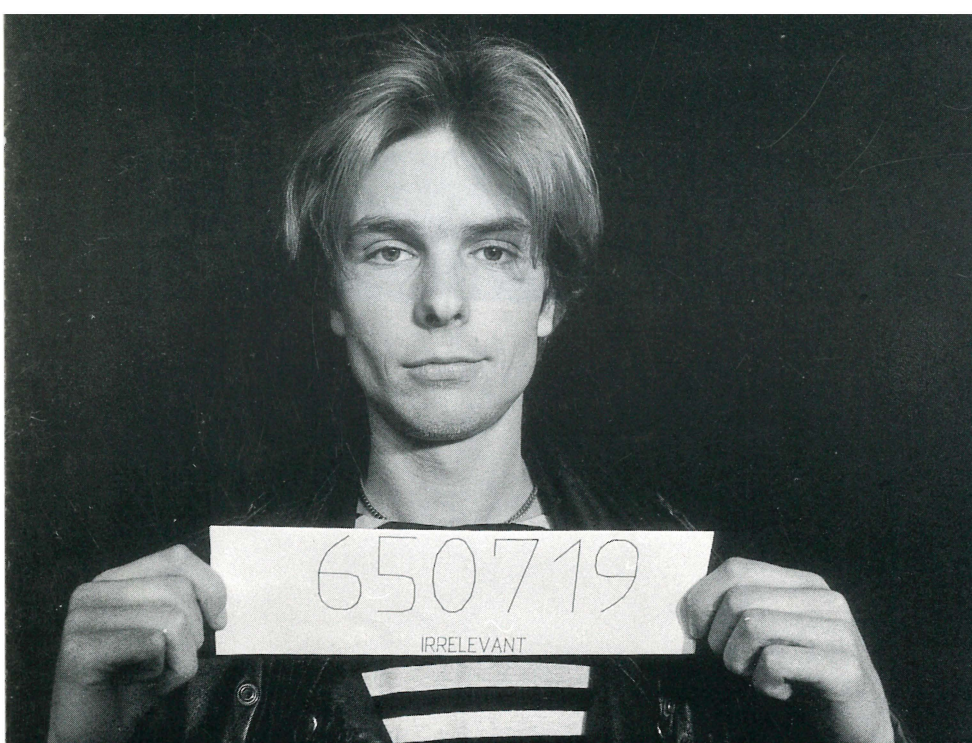
## SAMPLERS

<b>Trans Europa</b>	LP/CD	1989	150BPM 39307	NEW LIFE Sweden/Switzerland
<b>Crack Of A Belgian Whip</b>	LP/CD	1990	KK053	
<b>I Sometimes Wish I Was Famous</b>	LP/CD/MC	1991	ER001	Depeche Mode tribute

## VIDEO

<b>God Guns &amp; Gasoline 1990</b>	1990
<b>Superluminal 1991</b>	1991





**THIS BOOKLET  
CONTAINS EXPLICIT  
STATEMENTS  
ABOUT GOD,  
MOOSE, DRUGS,  
AMERICA, SUICIDE,  
FLOUR, BOOZERS,  
NUCLEARS, DEATH  
METAL AND BORIS  
JELTSIN THAT CAN  
BE DISTURBING TO  
SENSITIVE MINDS,  
AND SHOULD  
THEREFORE BE  
READ AS LOUD AS  
POSSIBLE AND  
PREFERABLY IN  
PUBLIC PLACES.**

**text & design**

**SEBASTIAN STEBE**

**research**

**DENNIS BERGGREN**

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